





Magnum
OPVS MUSICVM

ORLANDI DE
LASSO CAPELLÆ BA-
VARICÆ QVONDAM
MAGISTRI.

COMPLECTENS OMNES
CANTIONES QVAS MOTETAS
*vulgo vocant, tam antea editas quam hactenus nondum
publicatas II. III. IV. V. VI. VII.
IIX. IX. X. XII.*
vocum.

A
FERDINANDO SERENISSI-
MI BAVARIÆ DVCIS MAXIMILIANI
Musicorum præfecto, & RVDOLPHO, eidem Principi
ab Organis; Authoris filijs summo studio col-
lectum, & impensis eorundem
Typis mandatum.

QVINTA VOX.

Cum grat: & Priuil: Sac: Cas: Maieft: Authori concessa.

MONACHII,
Ex typographia Nicolai Henrici.

M. DC IV.



SERENISSIMO PRINCIPI, AC DOMINO, DOMINO MAXIMILIANO COMITI PALATINO RHENI, VTRIVSQUE BAVARIÆ Duci, Domino nostro clementissimo.



MRLANDVM de Lasso, in disciplinis
musicis ita excelluisse, ut quàm plurimos, qui in illis
laudem meruere, longè post se reliquerit, pares admo-
dum paucos, superiores multò pauciores habuerit, id
verò vel ipsa fateri debet invidia. Non pudet nos
Ser.^{tem} V.^{am} hac cū laude parentis nostri affari, quin
addere ad hanc, aliam non dubitamus, ex innumeris
nempe musica cultoribus, quorum quidem notitia ad nos pervenerit,
nullum extitisse, qui cantiones plures, pluribus linguis composuerit, id
quod lucubrationes eius Latinè, Germanicè, Italicè, & Gallicè editæ,
testatum faciunt. Quàm verò gratosus ille non solum apud Ser.^{mos}
Bavarie Duces, Albertum, & Guilielmum Ser.^{tis} V.^{træ} avum, & pa-
rentem, quibus à juventute ad vitæ usq; exitum servivit, verum etiam
apud nostri cui Cæsares Augustos, reges, aliosq; omnium penè natio-
num, ac gentium principes ac magnates fuerit, uti commemorare hoc
loco, tanquam omnibus notissimum, necesse non est, ita silentio præterire
non possumus, modulos eius usq; adeò suaviter auribus hominum influe-
re, ut typis mandati emptores illicò inueniant, atq; recusī (quod paucis
alijs contingit) protinus desiderari soleant: quare cum typographos
ac bibliopolas, aliosq; Orlandina musica studiosos conqueri subinde au-
diuissimus, cogitatio subire nos cœpit, gratiam ab illis non mediocrem
iniri, simulq; gloriæ parentis nostri consuli posse, si cantiones eius Latinas
omnes (motetas vocant) collectas, emendatasq; ac multarum necdum
editarum accessione, ceu nouo quasi comitatu auctiores, in lucem dare-
mus. Quod consilium, licet magna cum ratione susceptum, diuq; cum
animis nostris versatum, effectum tamen nō reddidissimus, nisi id Ser.^{ti}
V.^{træ} probari, ex nobili & clarissimo viro D. Thoma Mermanno co-
gnouissimus. Porro assensus huiusce fiducia, inclytum quoq; Ser.^{tis} V.^{træ}
nomen in operis ipsius fronte inscribere non sumus veriti, consisi nempe
ipsam æquo animo laturam, primum ut ei splendoris ac dignitatis non

parum inde accedat, deinde verò, ut superciliosi aliqui musica contem-
ptores intelligant, se graui in errore versari, dum illā aspernantur scien-
tiam, quam optimus, & sapientissimus seculi nostri princeps *M A X I M I L I A N V S* Bauariae Dux, maiorum, suorum vestigia secutus, &
magnificat, & egregia liberalitate, ingentem musicorum multitudinem
lautis alens stipendijs, prosequitur. Apage igitur ac procul facesse mu-
sicorum contemptrix turba, nescia primos illos humani generis paren-
tes, ac principes, *D E V M* totius orbis conditorem, & votis suscipien-
dis, & gratijs agendis, cantu venerari consueuisse: quod (si priscas legere
historias placuisset) vel solus *Moses*, vel fatidicus ille rex *Dauid*, viri,
qui toti cum Deo erant, afflatu, ac spiritu cœlesti plenissimi, docere eos fa-
cile potuissent. sic tu *M A X I M I L I A N E* Mæcenas noster, non solus
in templis publicis, inq; sacello regia tua privato, laudes *D E O* bonorum
omnium largitori, suauiconcentu decantari jubes quotidie, verum etiā
curā & labore fatigatum animum, cithara & cantu subinde recreare
non dedignaris, quod & *Achillem* in medijs factitasse armis legitur.
Viue igitur Heros inclyte, cum coniuge *Ser.^{ma}* incolumis, florens, felix,
nosq; pro summa benignitate tua commendatos habe. *Monachij die*
1. Ianuarij, Anno M. DCIV.

Serenitati Vestræ

deuotissimi ac humillimi clientes

Ferdinandus }
Rudolphus } de *LASSO* germani fratres.

CANTIONES

DVVM VOCVM.

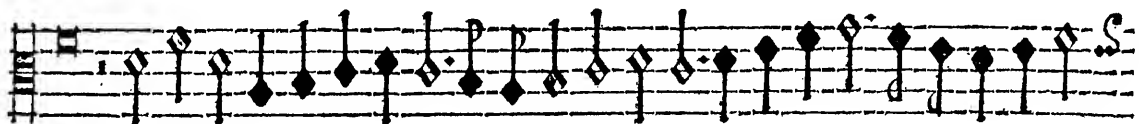
I.



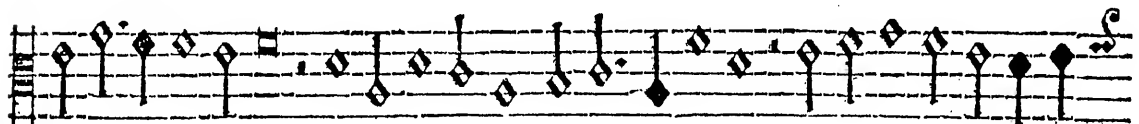
E- atus vir qui in fa- pien- ti- a



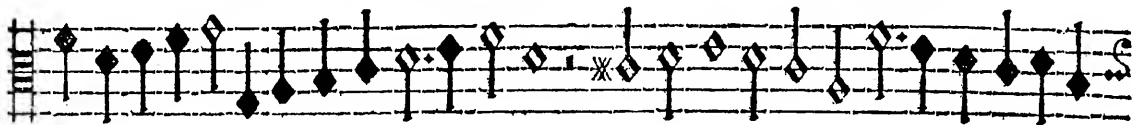
mo- ra- bitur



& qui iniusti- tia me-



dita- bitur & in sensu cogi- ta- bit circumspeditionem.



De- i circumspeditionem De-



i.

Duūm vocum.

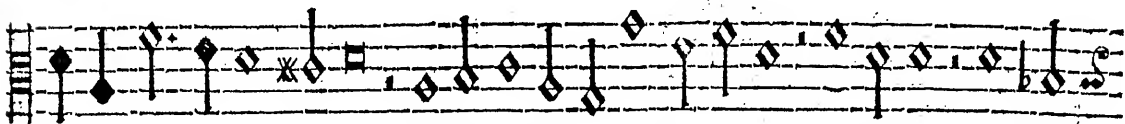
II.



Eatus, beatus ho- mo qui in-



uenit qui inue- nit fa- pi-



en- tiam & qui afflu- it prudentia. melior, me- li-

QVINTA VOX.

AAAa 3





or est acqui- tio e- ius nego- ti- ati-
 one argen- ri & au- ri primi & pu-
 rif- fimi.

Duūm vocum.

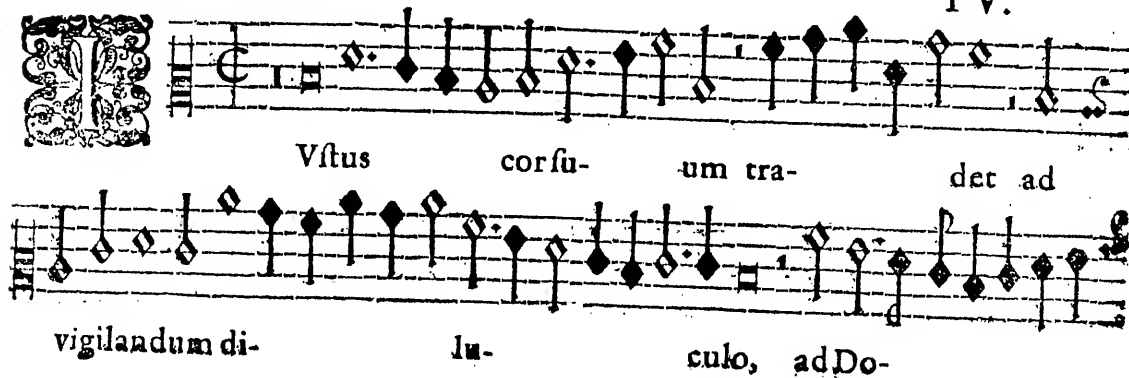
III.



Calus nō vi- dit nec au-
 ris au- di- uit nec in cor hominis af- cen-
 dit que præ- pa- rauit De-
 us his qui di- ligunt il- lum qui di- li-
 gunt il- lum.

Duūm vocum.

IV.



Vit- us cor fu- um tra- det ad
 vigila- dum di- lu- culo, ad Do-




minum,  quiefecit illum & in con-



spe-  al-  tif-  fimi de-

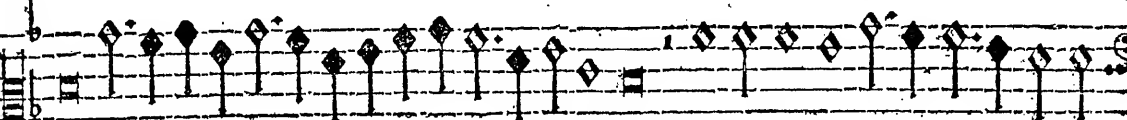


præca-  bitur, de præca-  bitur. 

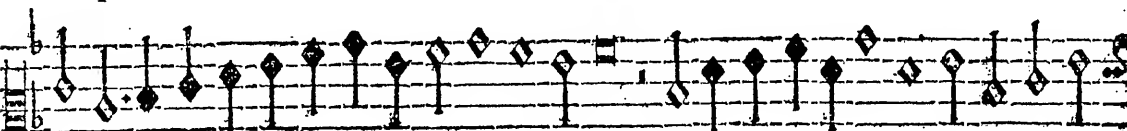


Duūm vocum.




V.

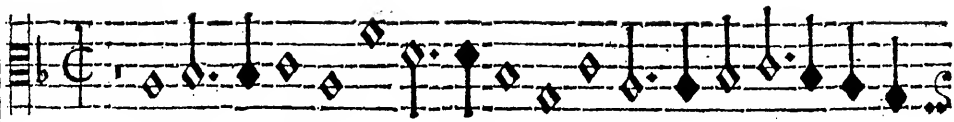
  Xpēta- tio iusto-  rum læti-

 tia spes au-  tem impio-

 rum per-  ibit forti- tudo sim-  pli-

 cis vi-  as Domini & pa-  uor his, qui ope-

 ran- tur,  ma-  lum.



Vise-quitur me, qui sequitur me,



non am-bulat, in tenebris. sed ha-



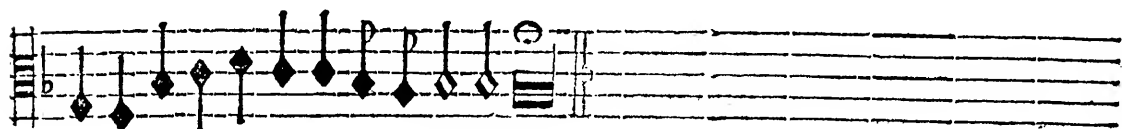
be- bit, Lu-



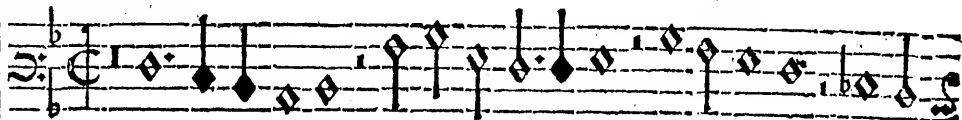
men vi- tæ di-



cit Do- minus di- cit Do-



minus.



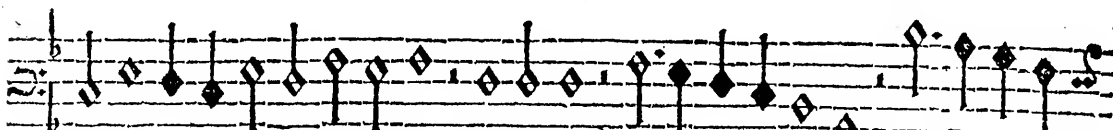
V- sti tulerunt spolia, impiorum, impi-



orum & can- taue- runt Domine nōmē san- ctum



tuum & victicem ma- num tuam lau-



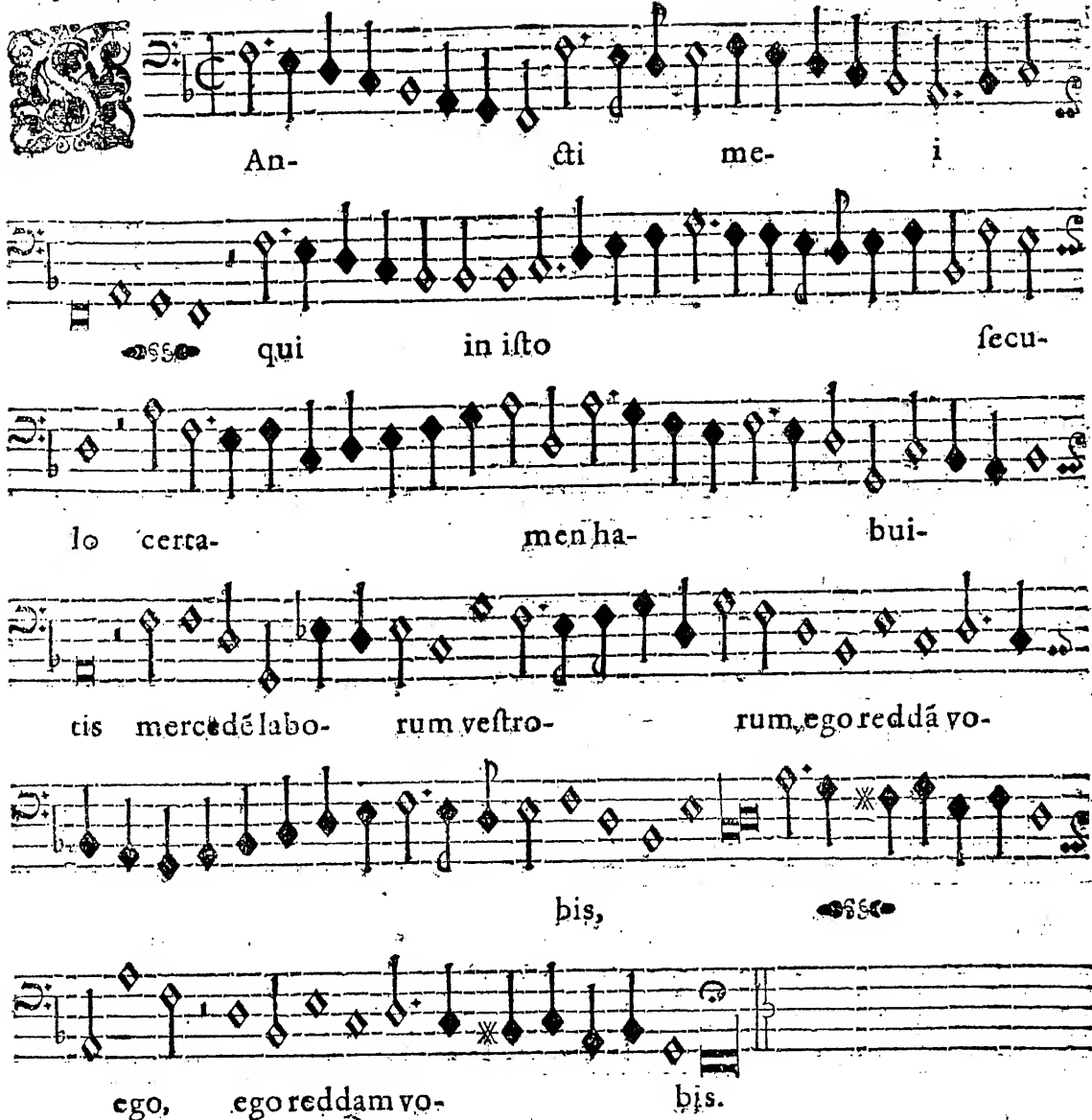
daue- runt pariter Domino De- us, De-



us no- ster.

Duūm vocum.

VIII.



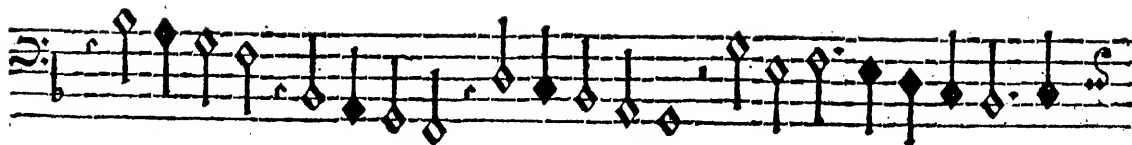
An-cti me- i
qui in isto secu-
lo certa- men ha- bui-
tis mercedē labo- rum vestro- rum, ego reddā vo-
bis,
ego, ego reddam vo- bis.

Duūm vocum.

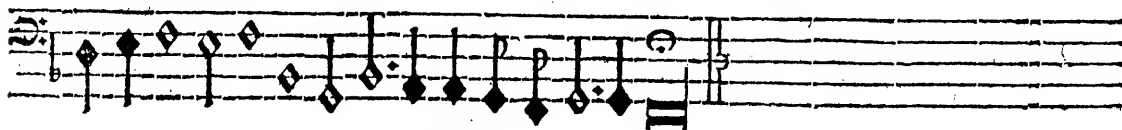
IX.



Vivite venire post me, venire post me, ve:
abneget semetipsum,
& tollat cru- cem suam,
& sequatur me, & sequatur, & se- quatur



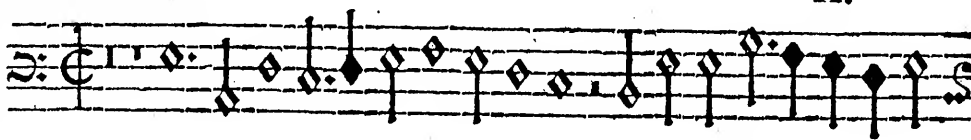
& sequatur & sequatur me, dicit Do-



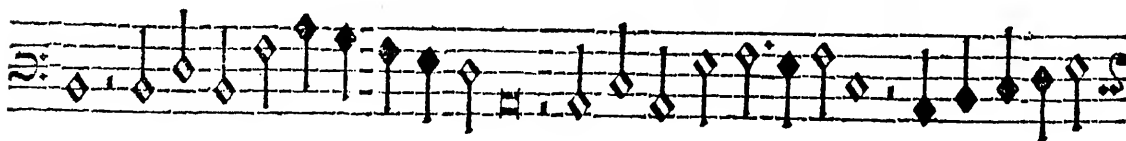
minus

Duūm vocum.

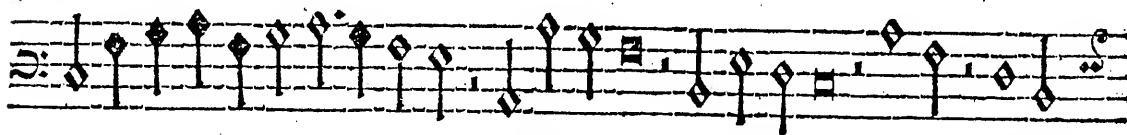
X.



Er- ue bone & fi- delis quia in pau-



ca, fui- sti fide- lis fu-



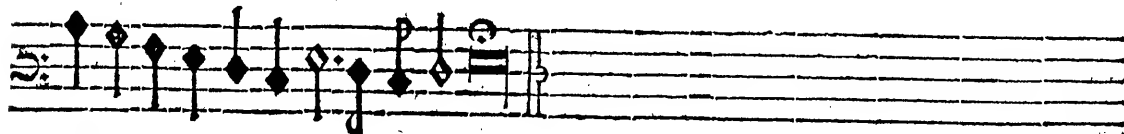
pramul- ta te, constituam intra



in gaudium Do- mini, in gaudium



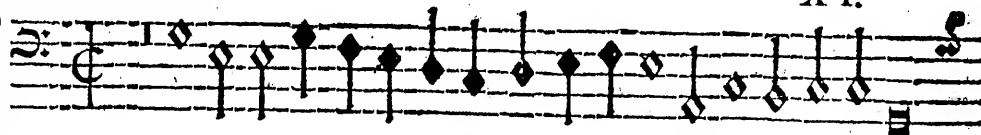
Domini De- i



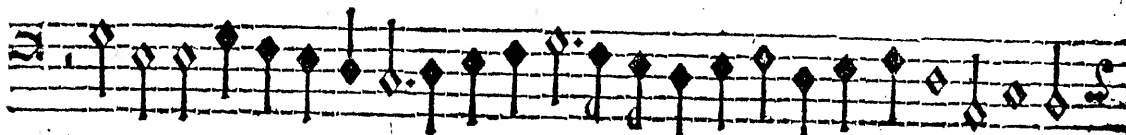
tu- i

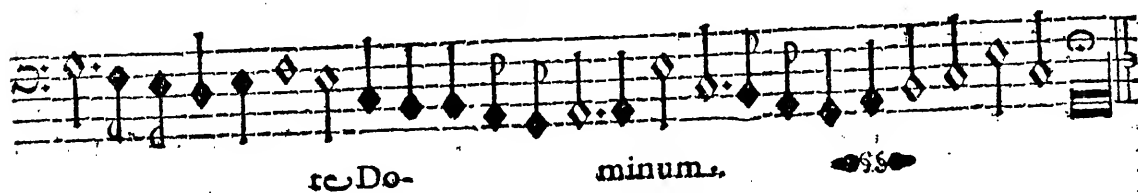
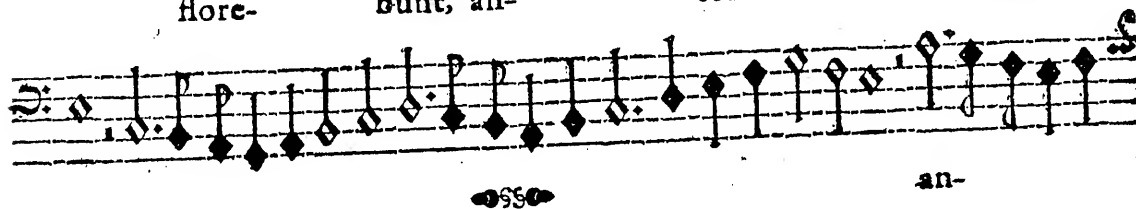
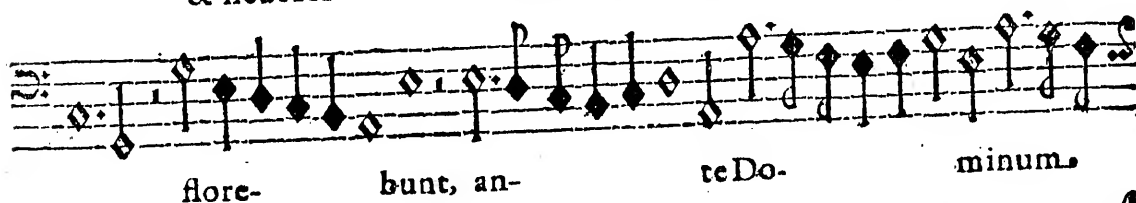
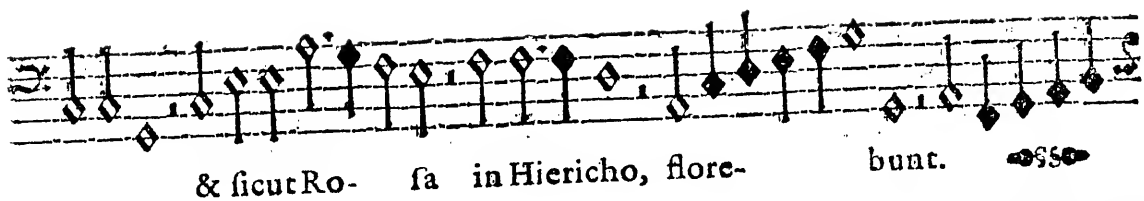
Duūm vocum.

XI.



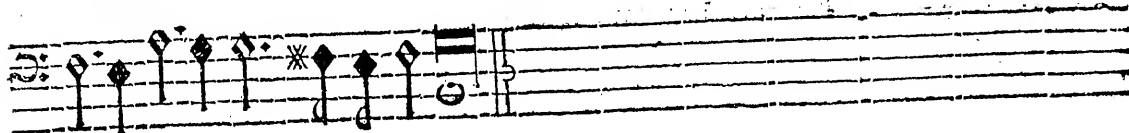
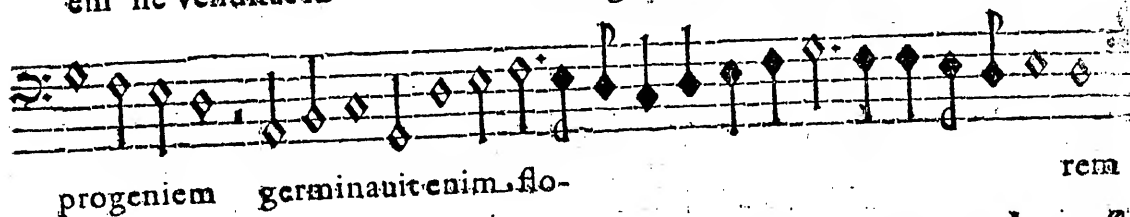
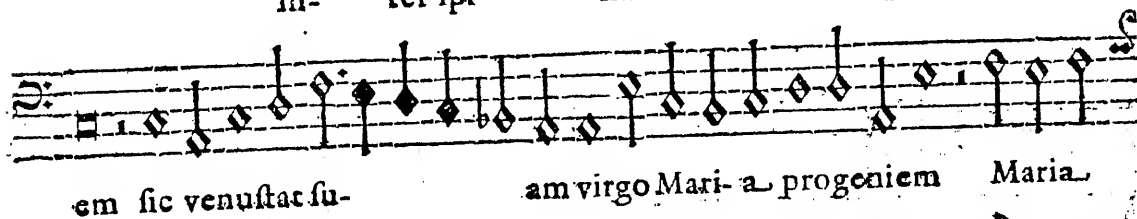
Vlgebunt ju- sti sicut lilium.





Duūm vocum.

XII.

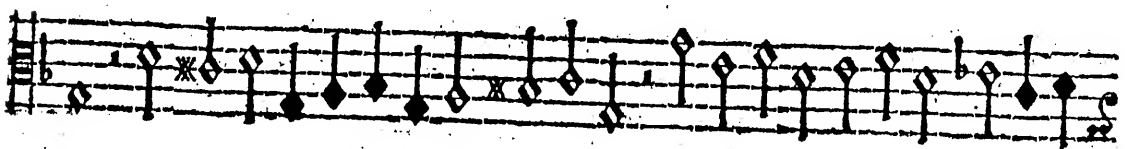
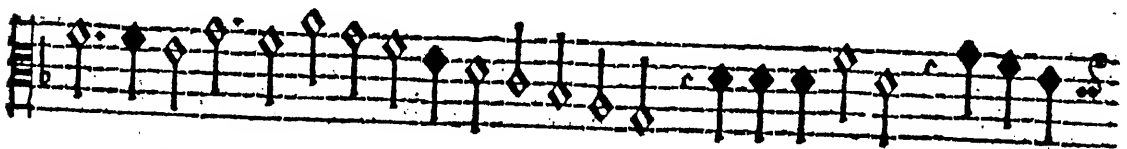
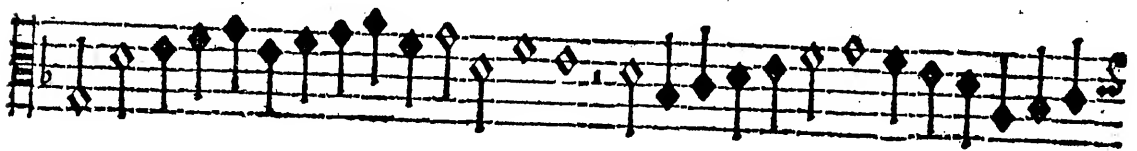
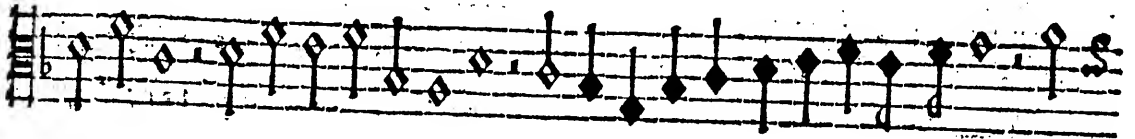
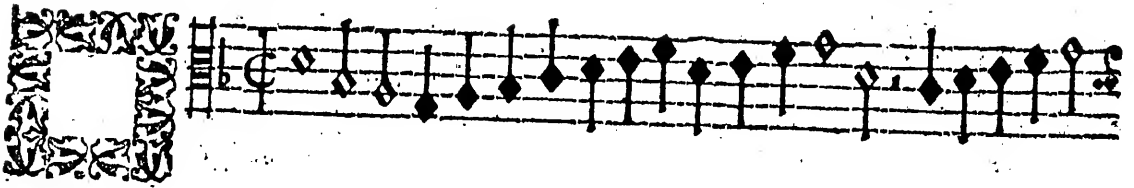


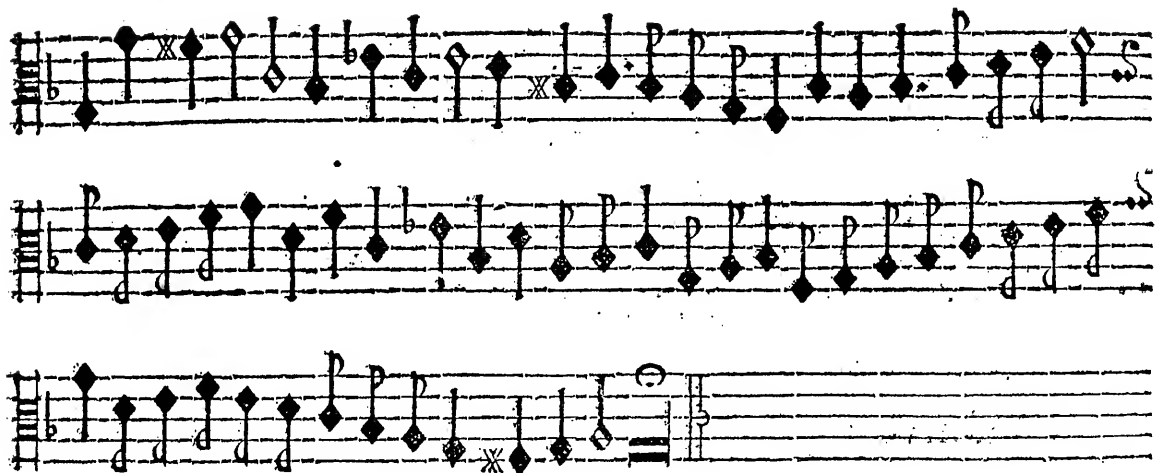
F I N I S.

SEQVNTVR CAN- TIONES SINE TEXTV.

Duūm vocum.

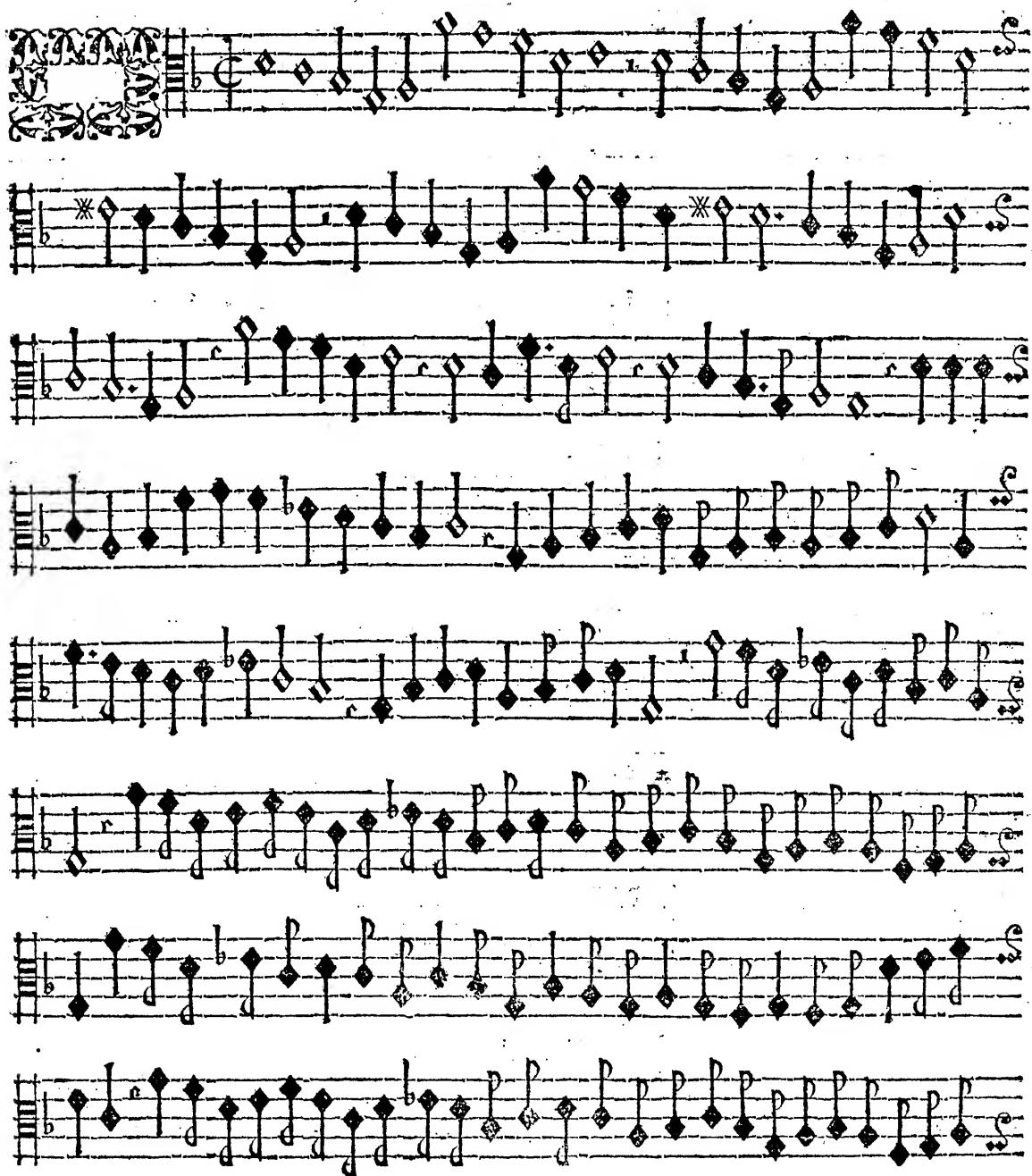
XIII.





Duūm vocum.

XIV.



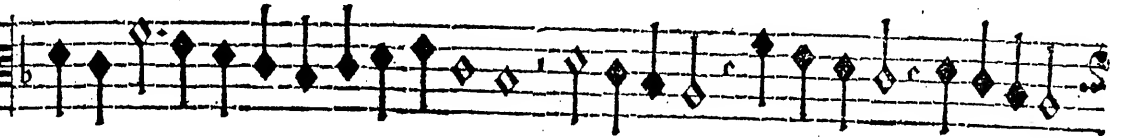
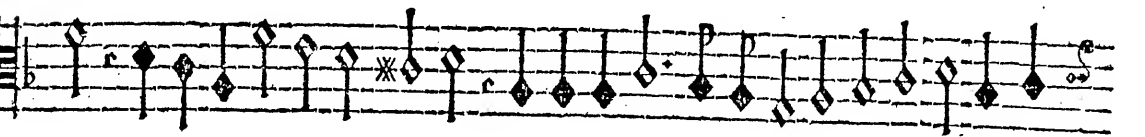
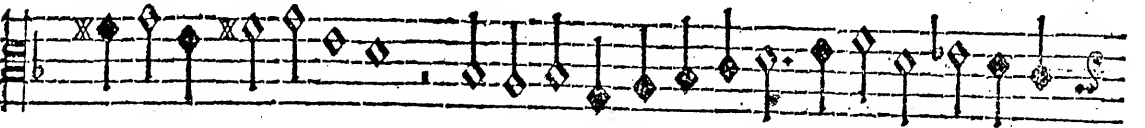
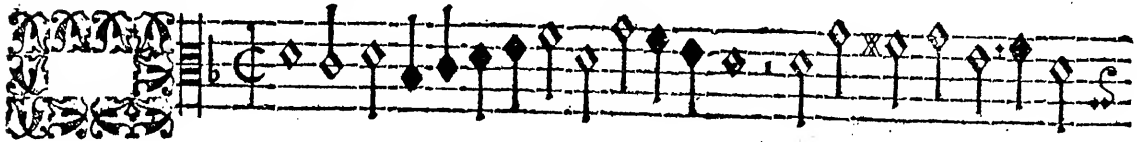
QVINTA VOX.

BBBB



Duūm vocum.

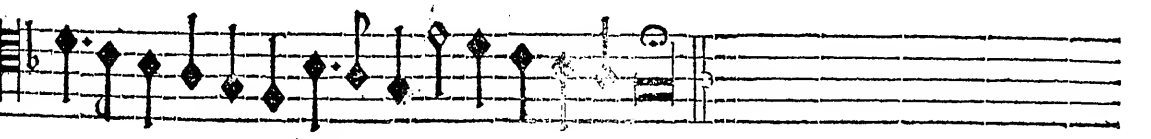
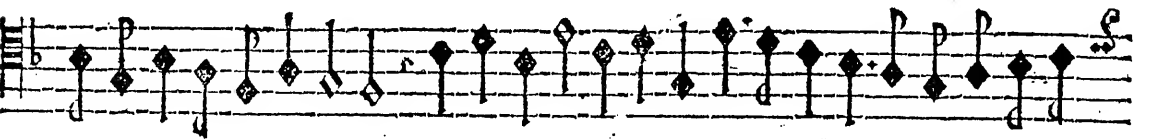
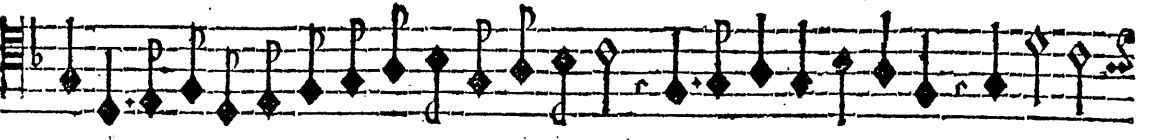
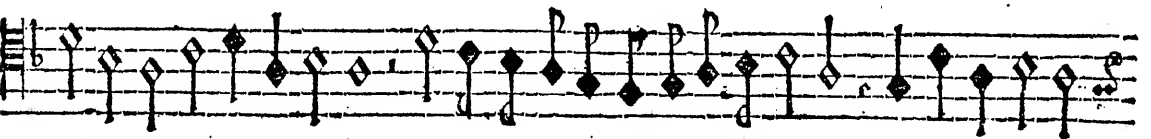
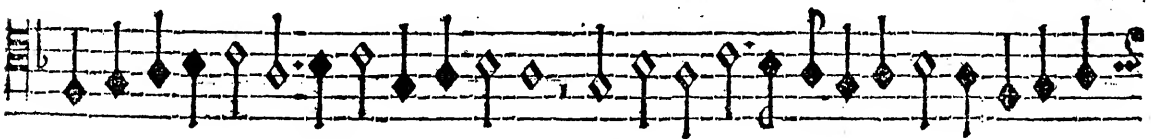
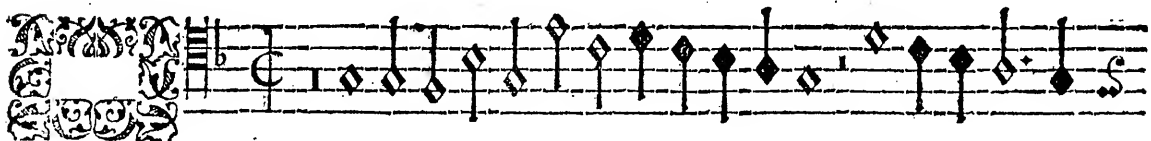
X V.





Duūm vocum.

XVI.



QVINTA VOX.

BBBb 2

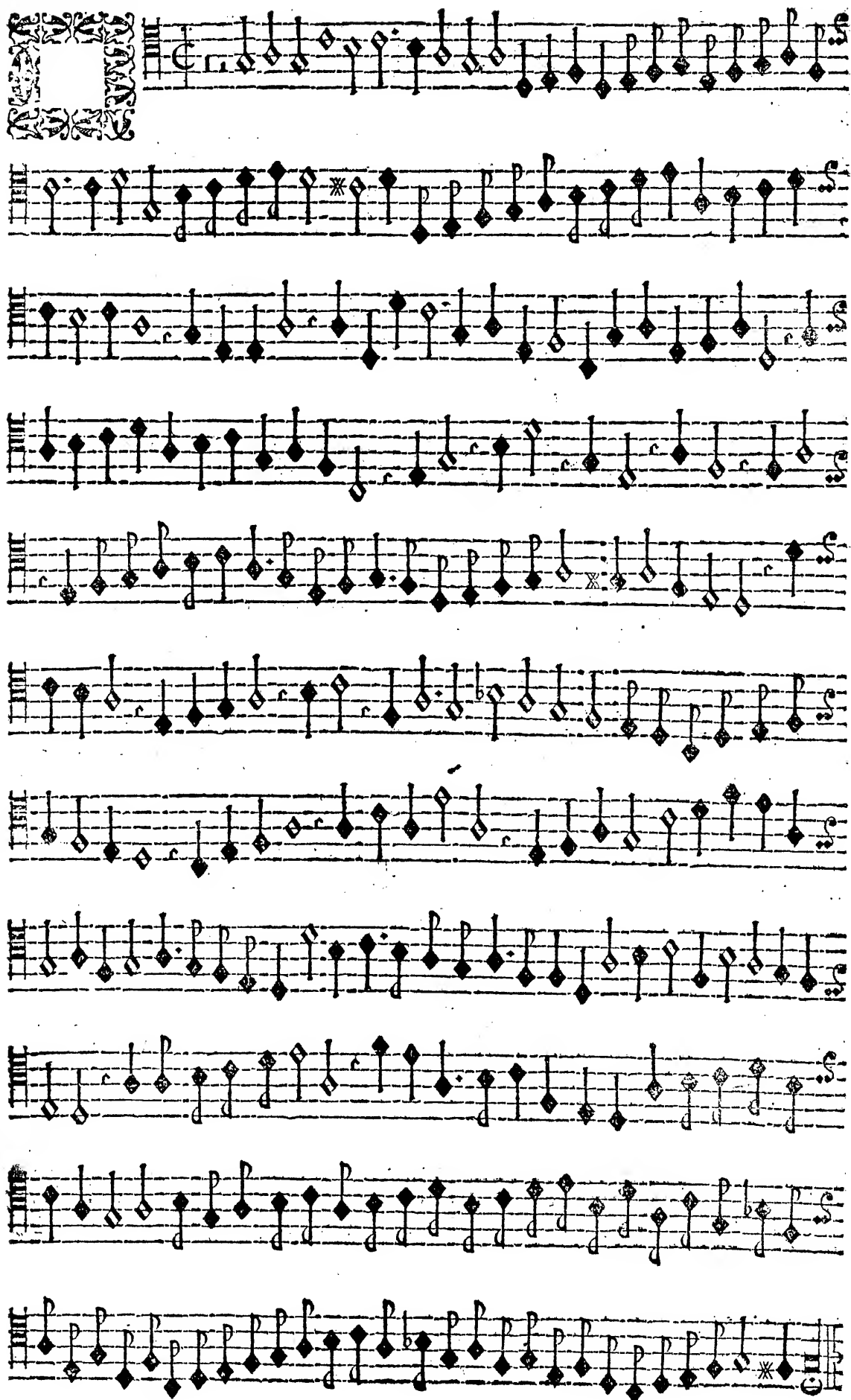
This musical score is for two voices, titled "Duūm vocum." and numbered "XVII." It consists of ten staves of music. The first staff begins with a large, ornate initial "G" in the left margin. The notation is in a historical style, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some quarter notes. The first nine staves contain musical notation, while the tenth staff is empty. The notation is written in a clear, black ink on a white background.



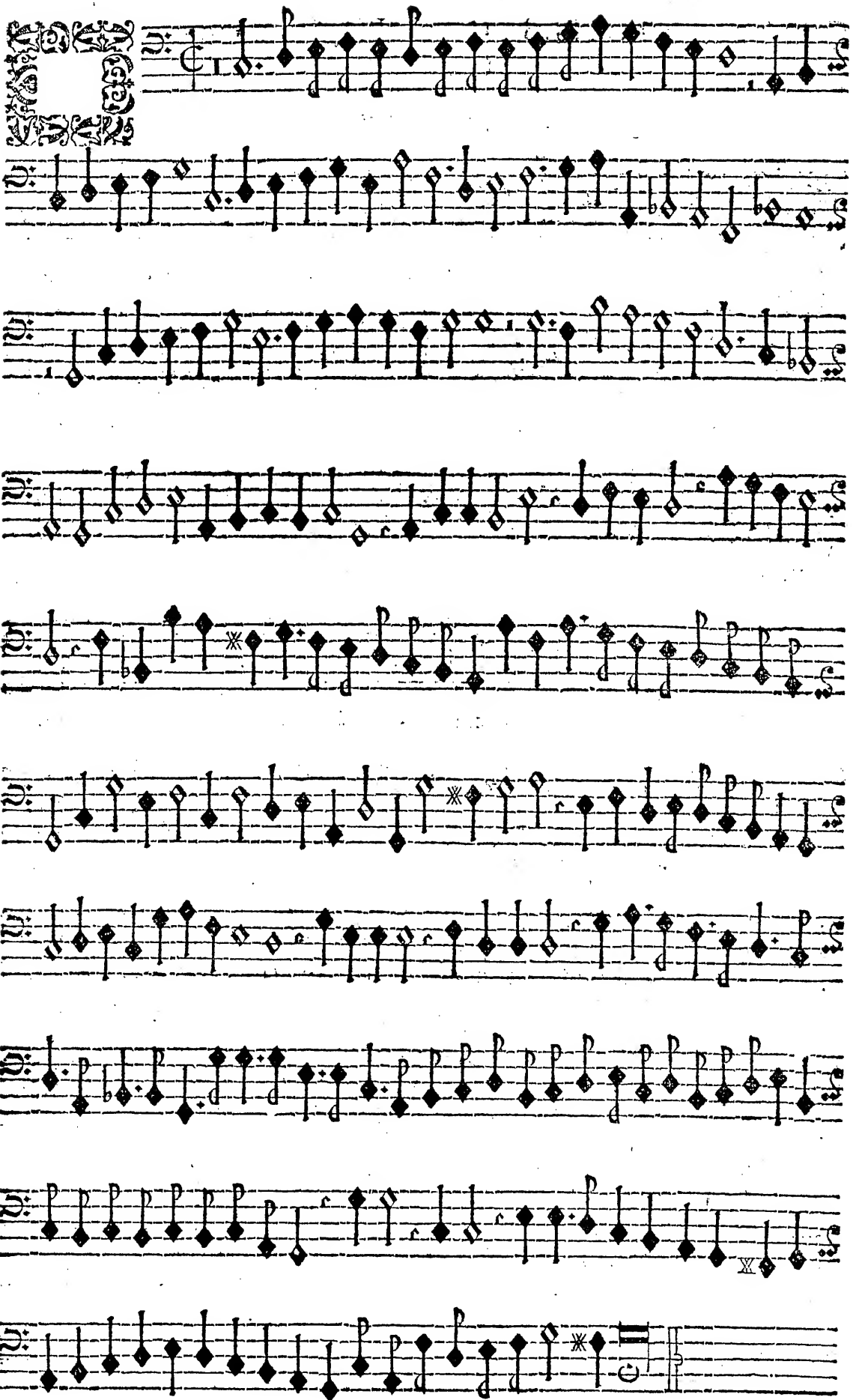
A musical score for two voices, labeled "Duum vocum." and "XIX." The score consists of 12 staves. The first staff begins with a large, ornate initial "A" in a decorative frame. The music is written in a style typical of 16th-century lute tablature, using a C-clef and a key signature of one flat (B-flat). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with a cross (x) or an asterisk (*). The score concludes with a double bar line and a final chord symbol.

The image displays a musical score for two voices, titled "Duūm vocum." and numbered "X X.". The score consists of ten staves of music. The first staff begins with a large, ornate initial letter "L" in a decorative frame. The music is written in a style that appears to be from a 16th or 17th-century manuscript, using a system of square notes on a four-line staff. The notation includes various note values, rests, and accidentals. The staves are arranged in a single column, and the music is written in a single system.

This page contains ten staves of musical notation for two voices. The notation is written in a historical style, featuring diamond-shaped notes and stems. The first staff begins with a large, ornate initial 'A' decorated with floral patterns. The second staff contains a 'p' marking. The fifth staff features a 3/2 time signature. The notation continues across the remaining staves, ending with a double bar line and a repeat sign on the final staff.



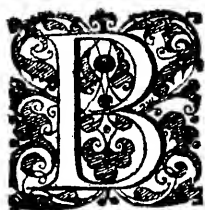




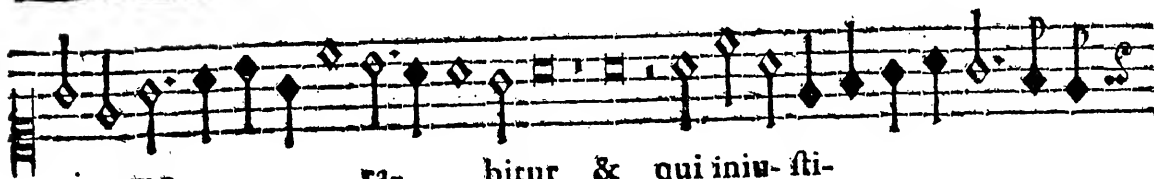
CANTIONES

DVVM VOCVM.

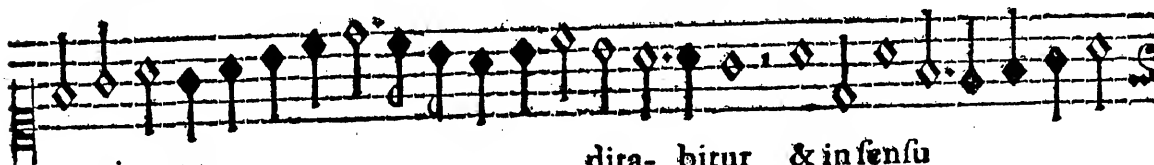
I.



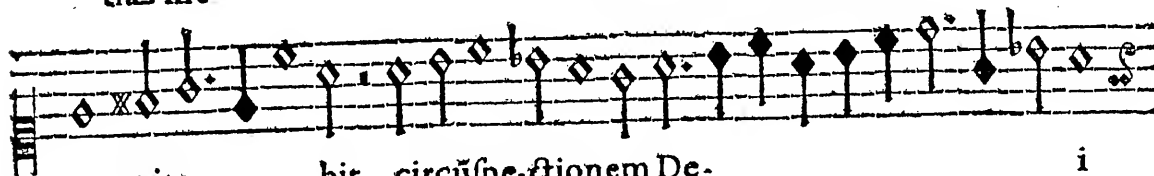
E- atus vir qui in sa- pien-



tia mo- ra- bitur & qui iniu- sti-



tia me- dita- bitur & in sensu

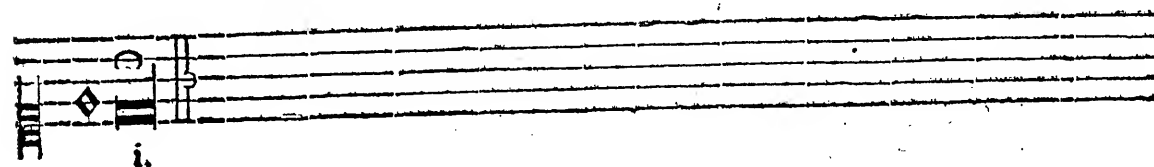


co- gita- bit circūspe- ctionem De-

i



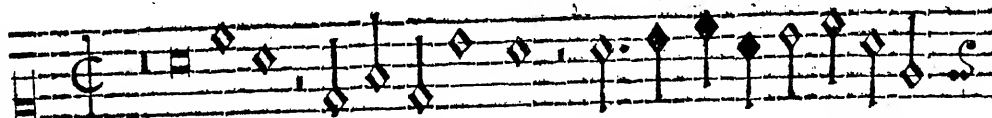
circūspe- ctionem De-



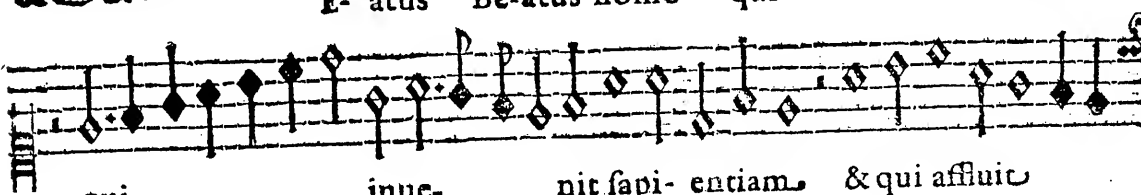
i.

Duūm vocum.

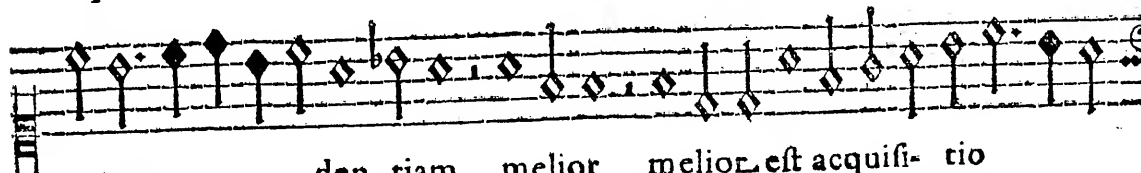
II.



E- atus Be-atus homo qui inuenit



qui inuc- nit sapi- entiam & qui affluit



pru- den- tiam melior melior est acqui- tio

SEXTA VOX.

a A A A a 3

c- ius negoti- ati- one argen- ti & au-
ri primi & pu- rif-
fimi.

Duūm vocum.

III.

Culus nō vi- dit nec au-
ris audi- uit nec in cor hominis ascen-
dit quę prę- pa- ravit Deus his qui
di- ligunt il- lum qui di- ligunt
il- lum.

Duūm vōcūm.

I V.



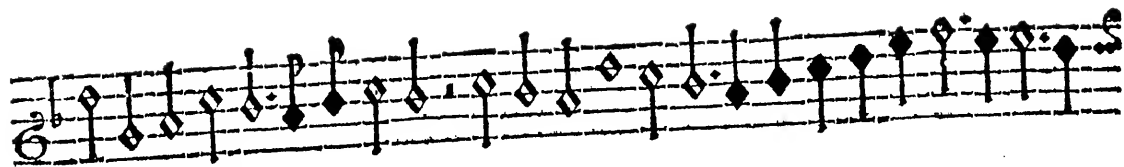
Vīsus cor fu- um tra- det ad
vigilandum di- lu- culo, ad
Do- minum, quifecit
illum & in conspo- ctu al- tif- fi-
mi, deprāca- bitur,
deprāca- bitur.

Duūm vōcūm.

V.



Xpc- &atio iusto- rum lēti-
tia- spes au- tem
impio- rum pe- ri- bic fortitu-
do sim- plicis vias Do- mini & pa- uor



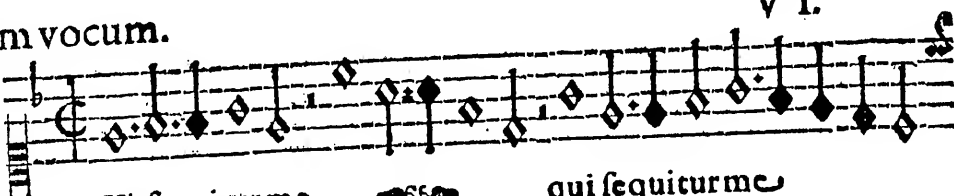
his, qui operan- tur, ma



lum.

Duūm vocum.

VI.



Vi sequitur me, qui sequitur me



non ambulat, in te- nebris, sed ha-



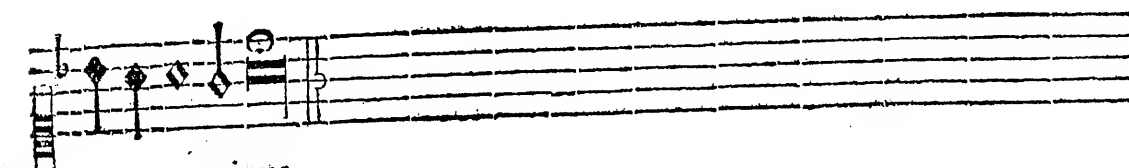
be- bit, Lu-



men vi- tæ dicit Do- mi-



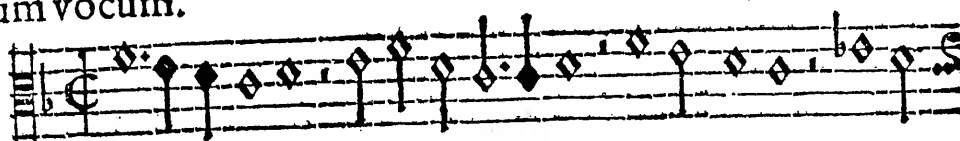
nus di- cit Do-



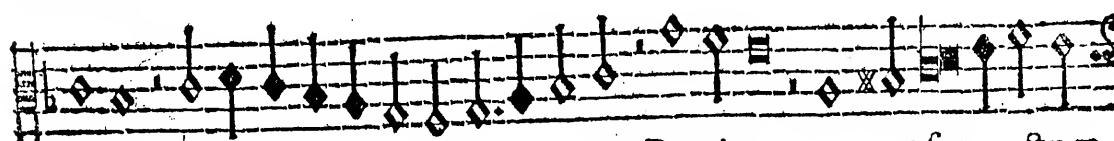
minus.

Duūm vocum.

VII.



V. sti eulerunt spolia, impi- orum, impi-



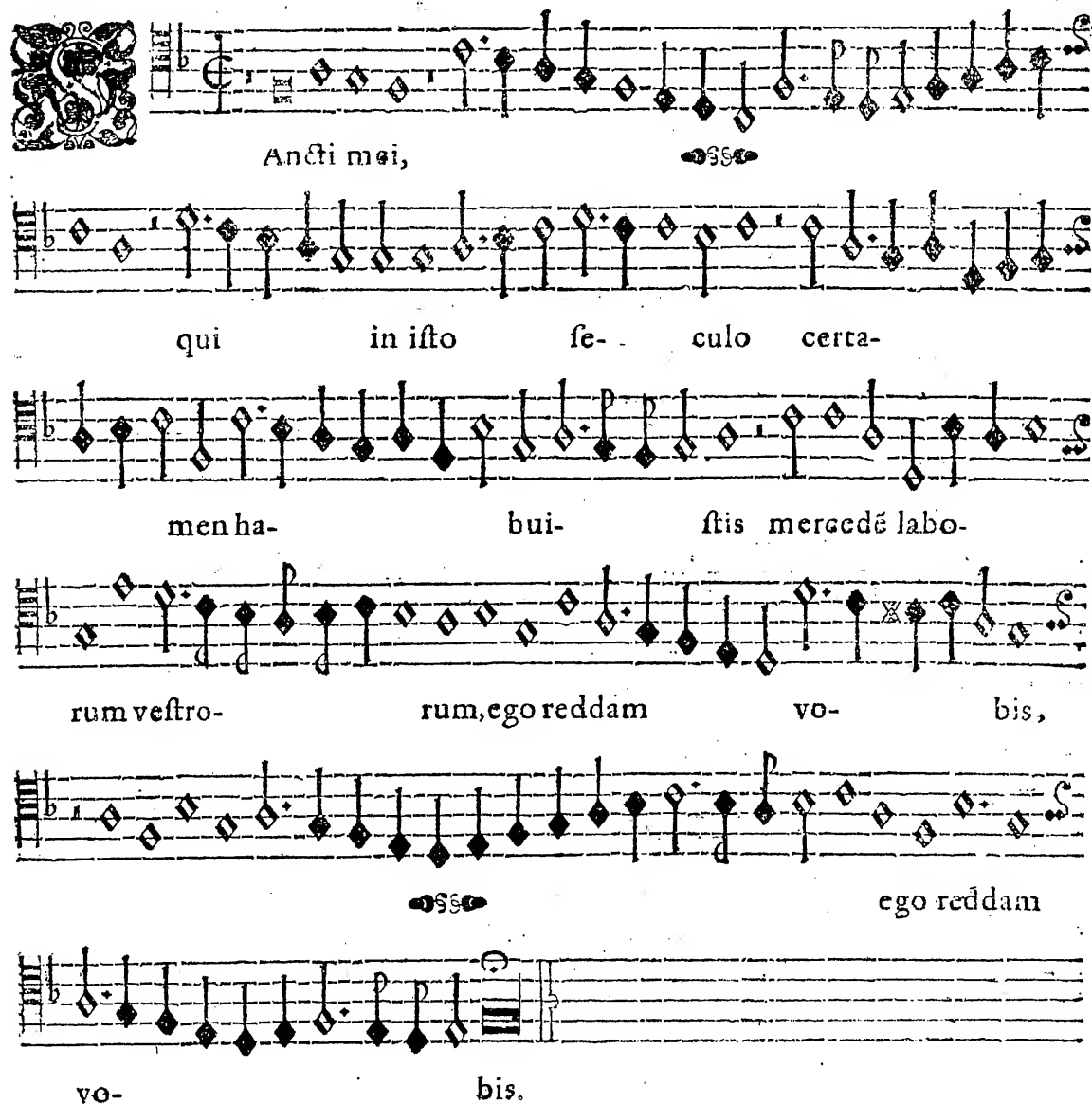
orum & can- taue- runt Domine no- men fan- ctum



tu- um & victtricem ma- num tuam laudaue-
runt pa- riter Domine De- us, De-
us noster.

Duûm vocum.

II X.



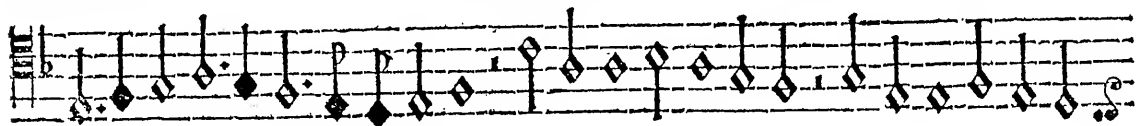
Ancti mei,
qui in isto se- culo certa-
men ha- bui- stis mercedẽ labo-
rum vestro- rum, ego reddam vo- bis,
ego reddam
vo- bis.

Duūm vōcum.

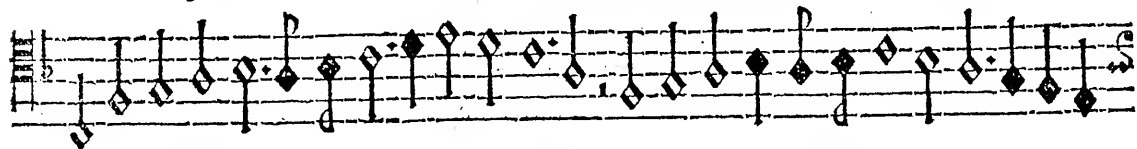
I X.



Vivult venire post me veni-re post me veni-



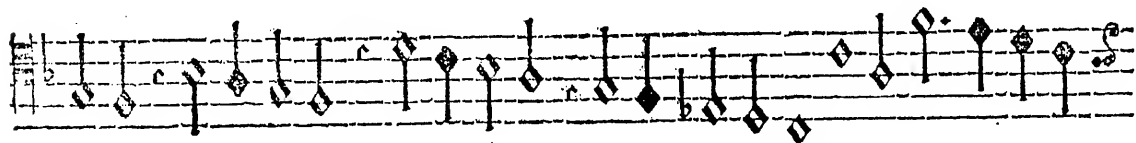
re post me, abneget semetipsum, ♪♪



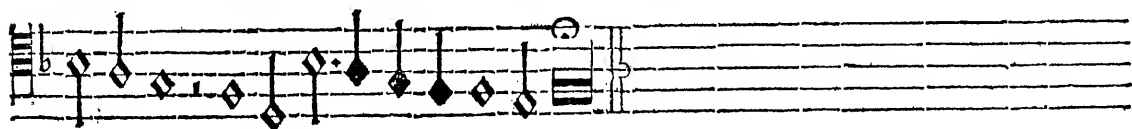
& tollat cru- cem suam, ♪♪



& sequatur me, & sequatur, ♪♪ & se-



quatur, ♪♪ & sequatur, ♪♪ me, dicit Do-



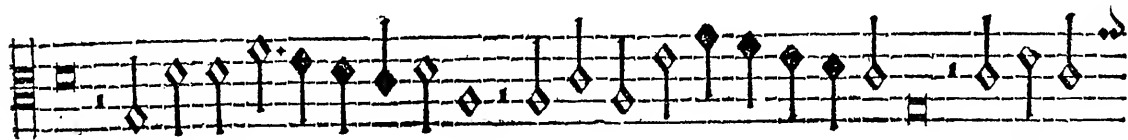
minus dicit Do- mus.

Duūm vōcum.

X.



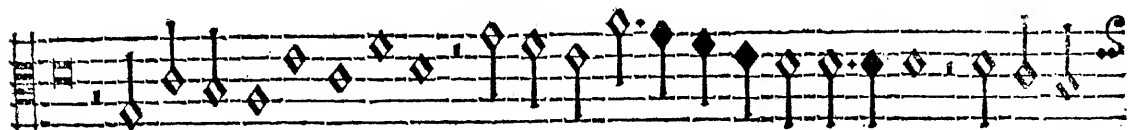
Erue bone & fide-



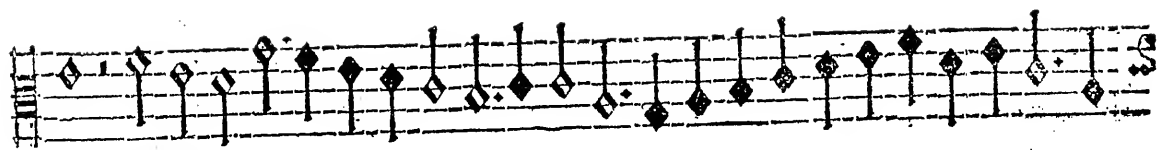
lis quia in pau- ca, fui- sti fide- lis, ♪♪



su- pra mul- ta te constitu-

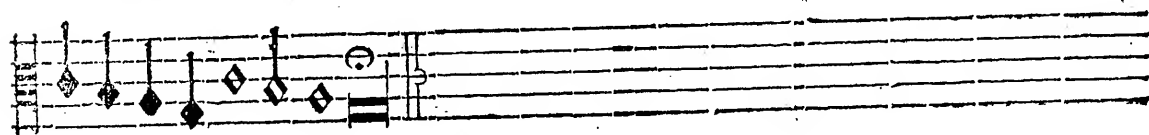


am constituā, intra, intra in gaudium. Domini, in gaudi-



um, in gaudium

Domini De-



i tui.

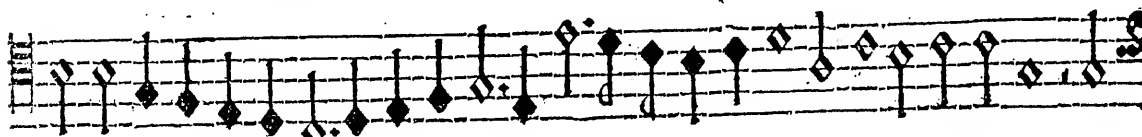
Duūm vocum.

XI.



Benedictus qui sicut lilium, ful-

gebunt ju-



gebunt ju-

sicut lilium, &

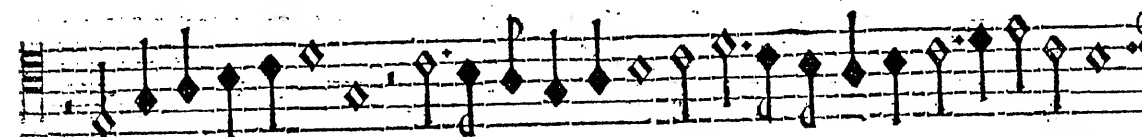


sicut ro-

sa in Hiericho flore-

bunt, flore-

bunt,



an-

te Do-

minum,



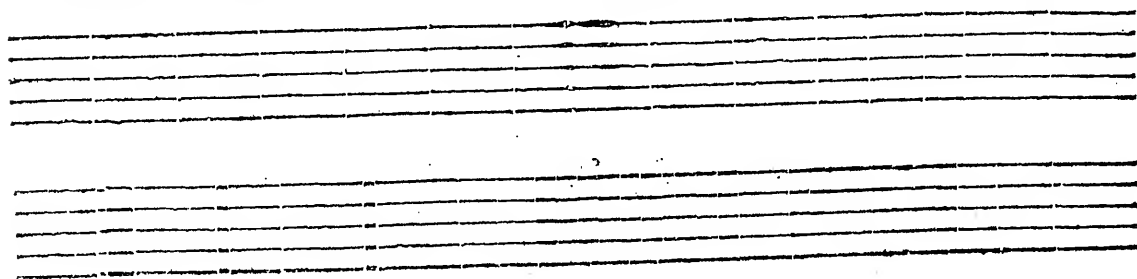
an-

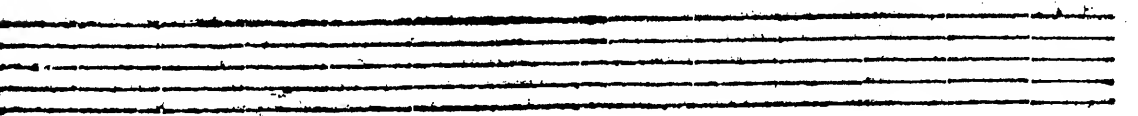
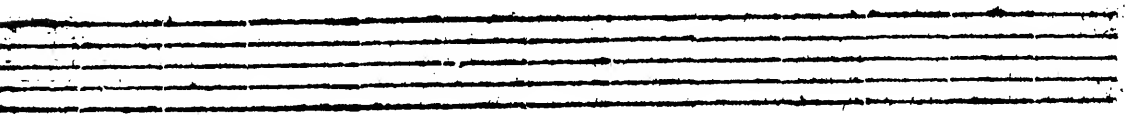
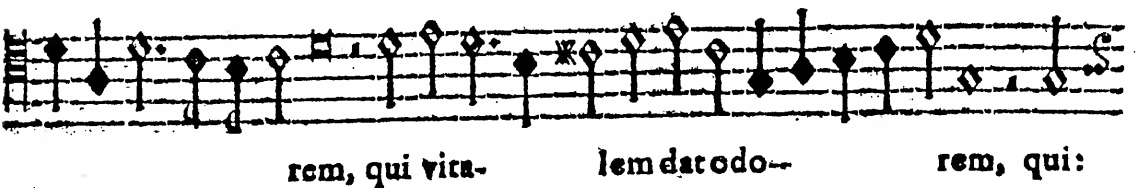
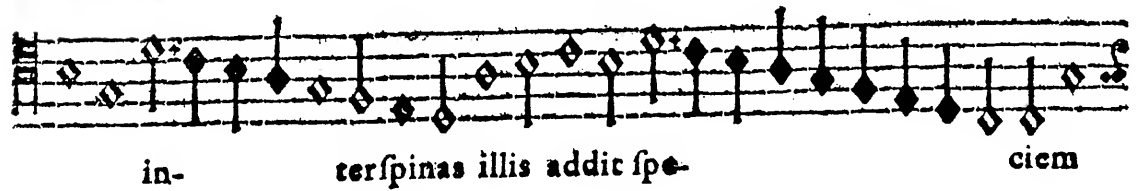
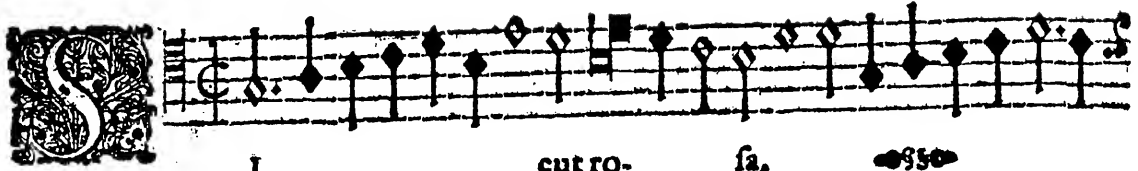
te Do-



minum.

minum.





SEQVNTVR CANTIGNES SINE TEXTV.

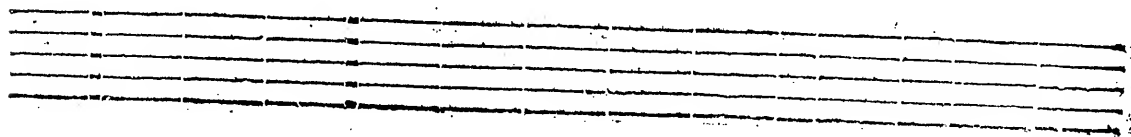
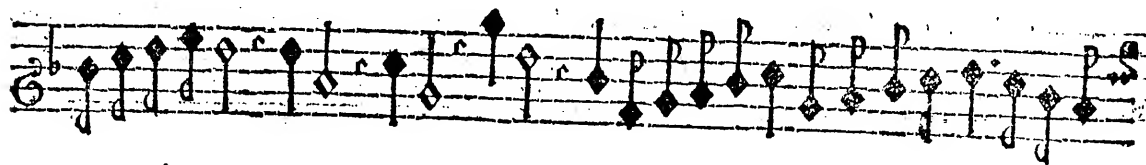
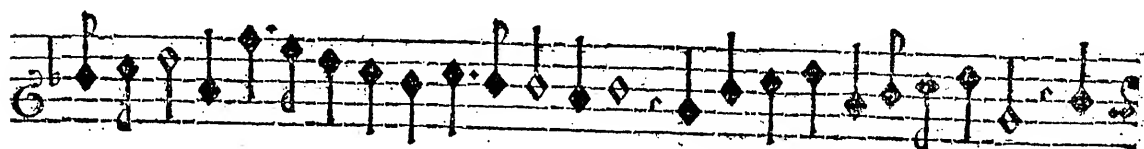
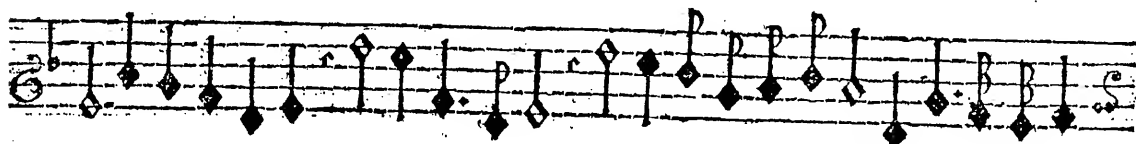
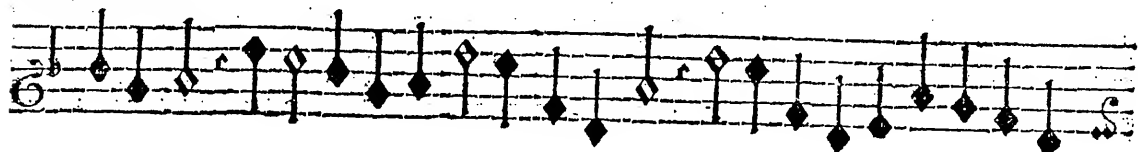
Dum vocum.

XIII.



SEXTA VOX.

b b b b b



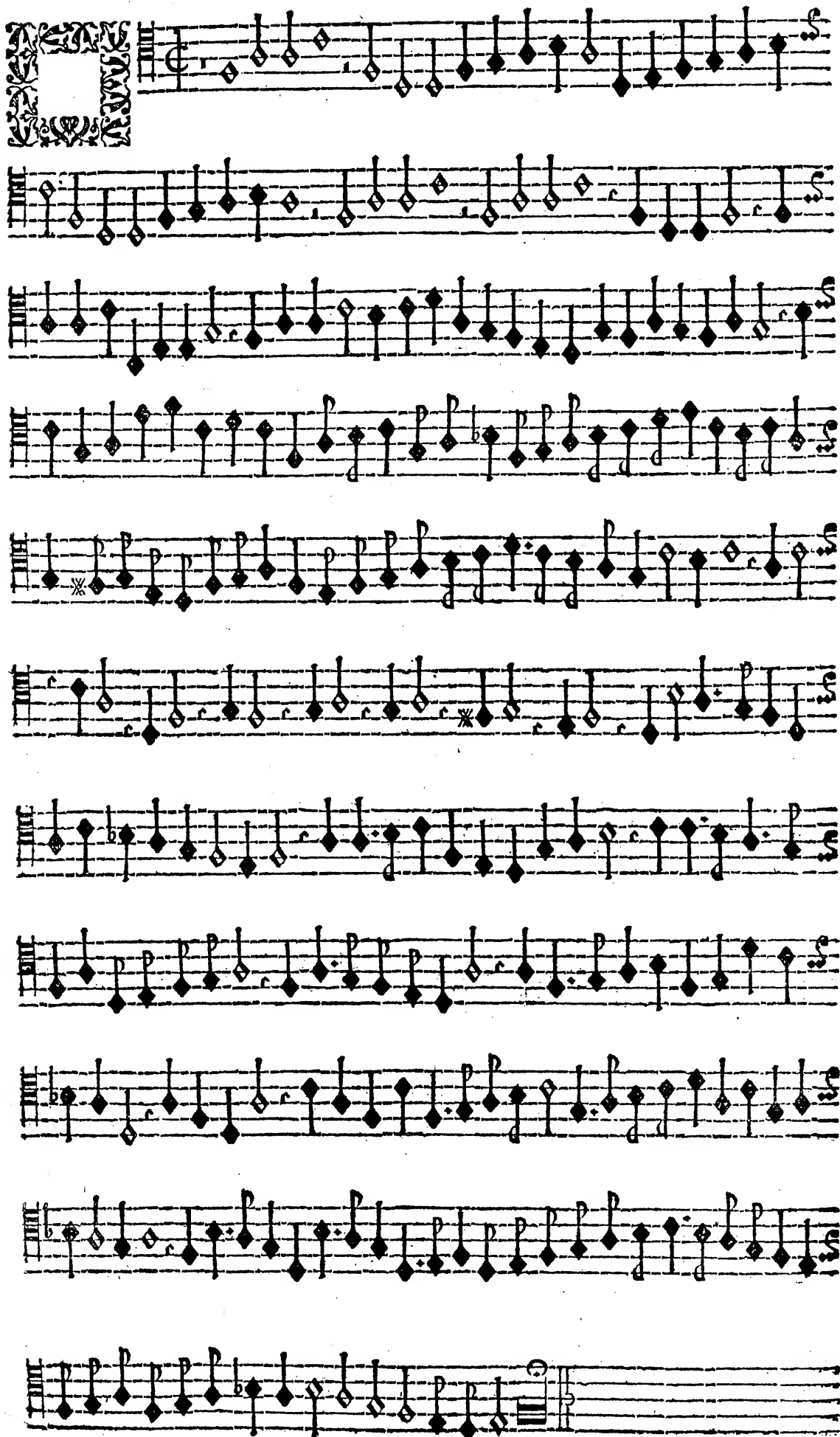
The musical score is written on 11 staves in 6/8 time. The first staff features a large, ornate initial 'D' in the left margin. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with a cross symbol (*). The final staff concludes with a double bar line and a repeat sign.

This musical score is for two voices, as indicated by the title "Duūm vocum." and the Roman numeral "XVI." in the upper right. The score begins with a large, ornate initial "E" in the first staff, which is decorated with intricate floral and foliate patterns. The music is written on ten staves, with the first eight staves containing the vocal melody. The notation is in a historical style, featuring a single-clef treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody is characterized by a series of ascending and descending runs, often marked with a "P" (piano) dynamic. The score concludes with a double bar line and a repeat sign on the eighth staff. Below the eighth staff, there are two additional empty staves, suggesting a continuation of the piece on the following page.

The musical score is written on ten staves. The first staff features a large, ornate initial 'C' decorated with floral patterns. The music is written in a style typical of 16th-century lute tablature, using letters (C, D, E, F, G, A, B) on a five-line staff. The notation includes various rhythmic values and accidentals. The score concludes with a double bar line and a final cadence. Below the main staves, there are three empty staves.

A musical score for two voices, titled "Duūm vocum." and numbered "XVIII." The score is written on ten staves. The first staff begins with a large, ornate initial "C" decorated with floral patterns. The music is written in a single system, with the two voices represented by the upper and lower staves of each system. The notation includes various note values, rests, and accidentals. The score concludes with a double bar line and a final chord on the tenth staff, followed by three empty staves at the bottom of the page.

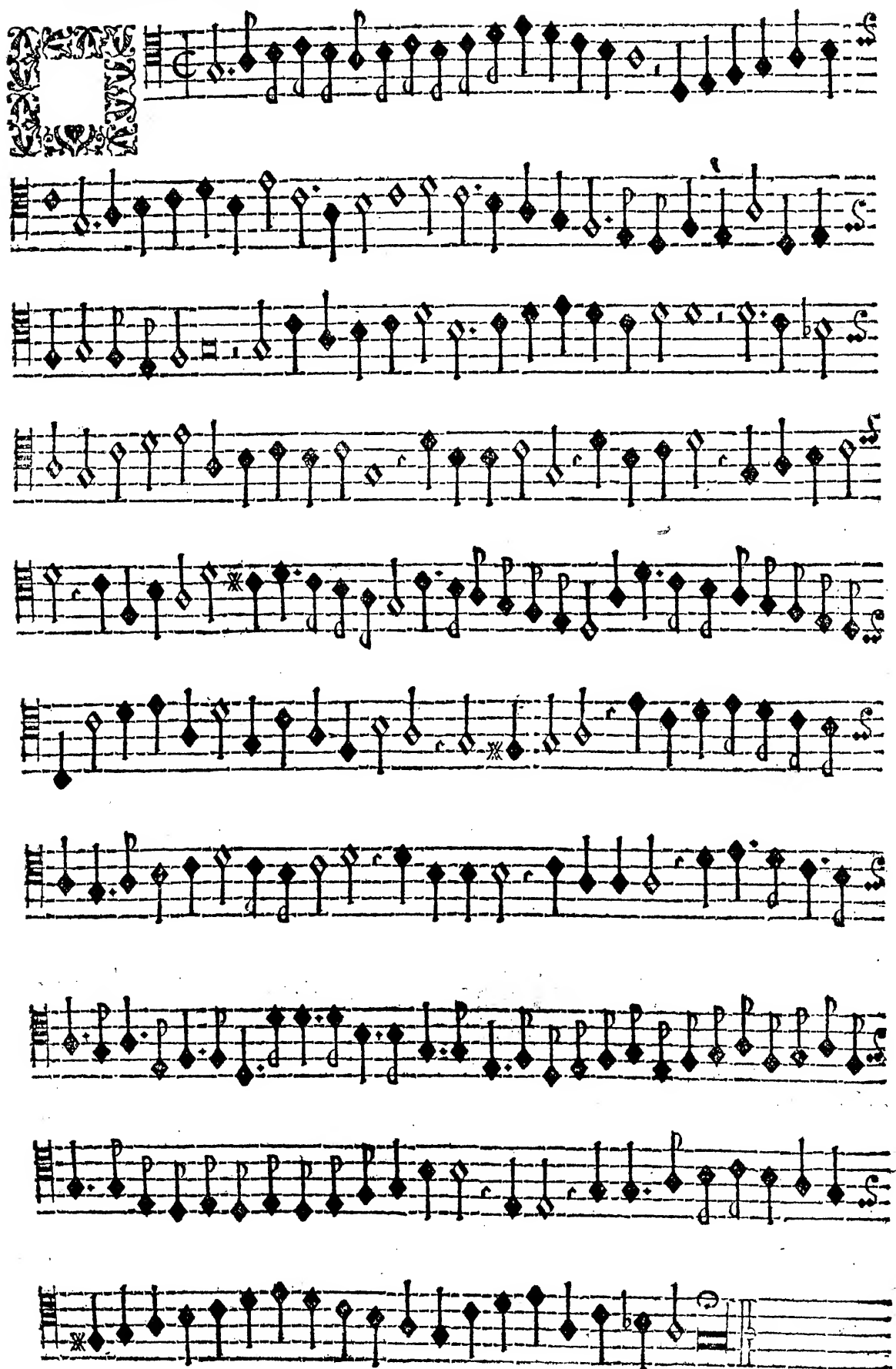
The musical score is arranged in 11 horizontal staves. The first staff features a large, decorative initial 'D' on the left. The notation is a form of early modern musical notation, likely from a 16th-century manuscript, characterized by diamond-shaped note heads and vertical stems. The music is written on five-line staves. The first staff begins with a common time signature 'C'. The notation includes various note values, rests, and accidentals, including a B-flat. The final staff concludes with a double bar line and a repeat sign.





This page contains ten staves of musical notation for two voices. The notation is written in a historical style, using diamond-shaped notes and stems. The first staff begins with a large, ornate initial 'D' that spans across the first two staves. The music is organized into measures by vertical bar lines. The notation includes various note values, including minims, crotchets, and quavers, as well as rests. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Musical score for two voices, Duūm vocum, page XXIII. The score consists of 11 staves. The first staff begins with a large, ornate initial 'C' decorated with floral patterns. The notation is in a historical style, featuring diamond-shaped notes and stems on a five-line staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written for two voices, with the upper voice on the first staff and the lower voice on the second staff. The notation continues across the remaining staves, with various note values and rests. The final staff ends with a double bar line and a repeat sign.





INDEX OMNIVM CANTIONVM ORLANDI DE LASSO, IN HOC OPERE, secundum ordinem Alpha- beti.

CANTIONES DVVM VOCVM.

Querantur.

IN QVINTA ET SEXTA VOCAL.

B.

Beatus vir.

Beatus homo.

E.

Expectatio iustorum.

F.

Fulgébunt iusti.

I.

Iustus cor suum tradet.

Iusti tulerunt spolia.

O.

Oculus non vidit.

Q.

Qui sequitur me.

Qui vult venire post me,

S.

Sancti mei.

Serue bonæ & fidelis.

Sicut rosa inter spinas

SINE TEXTV.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

TRIVM VOCVM.

Querantur.

IN CANTV, TENO- RE, ET BASSO.

A.

Aue Regina cœlorum.

Adoramus te Christe.

Adoramus te Christe.

Agimus tibi gratias.

Ad te perenne gaudium.

B.

Beati omnes.

II. Ecce sic benedicetur.

C.

Christus resurgens.

Cantate Domino canticū nouū.

II. Cantate Domino.

D.

Domine non est exaltatum.

I I. Sicut ablatus est.

Domine DEVS meus.

DEVS tu scis insipientiam.

Diligam te Domine.

E.

Ego sum resurrectio.

Ego sum pauper.

II. Laudabo nomen Dei.

Exaudi me Domine.

Exaudi DEVS orationem.

II. Contristatus sum.

Ego dixi Domine miserere.

II. Convertere Domine.

H.

Hecque ter triplici.

I.

Iustus es Domine.

In pace in idipsum.

L.

Lætatus sum in his.

II. Hierusalem.

III. Quia illic sederunt.

IV. Propter fratres meos

O.

OMARIA clausus ortus.

S.

Sancta & immaculata.

V.

Verbum caro panem verum.

QVATVOR VOCVM.

A.

Alleluia laus & gloria.

Aue Regina cœlorum.

Adorna thalamum.

Audi dulcis amica.

Ave MARIA.

Adoramus te CHRISTE.

Amen Amen dico vobis.

Agimus tibi gratias.

Aue mater matris Dei.

Alme DEVS.

B.

Benedic anima mea Domino.

Benedicite gentes.

Benedictus es Domine.

Beatus vir, Psal.

Benedictus es Domine.

Benedicam Dominum.

C.

Cognoui Domine.

II. Veniant mihi.

Confitebor tibi Domine.

Custodi me Domine.

Confortamini.

Christe Dei soboles.

II. Accipe daque mihi.

D.

Diliges proximum tuum.

II. Quoniam qui talia DVVM.

III. Fructus autem spiritus.

Dextera Domini.

Domine secundum actum meū.

Domine conuertere.

Domine ad adiuuandum me.

Domine exaudi orationem.

DEVS in nomine tuo.

Domine fac mecum.

Domine labia mea aperies.

Domine viuifica me.

Domine DEVS salutis meæ.

Domine in auxilium meum.

DEVS qui nos vis mortem.

Domine quando veneris.

E.

Eripe me de inimicis meis.

Exurgat DEVS.

QVINTA VOX.

Mmmmm

J N D E X.

Exultate iusti in domino.	92	Pauper sum ego.	128	Aue decus cœli clari.	293
Exaudi DEVS orationem.	100	Perfice gressus meos.	133	II. O quam flagrans.	
Exaltabo te Domine.	115			B.	
Eripe me de inimicis.	116	Quasi cœdrus exaltata sum.	58	Beati omnes.	243
Expectans expectaui.	124	Quid estis pusillanimes.	69	II. Ecce sic benedicetur.	
F.		Qui cupit exolui.	71	Bonitatem fecisti.	254
Fratres sobrij estote.	73	Quia vidisti me Thoma.	78	Benedicite omnia opera.	272
Fallax gratia.	81	Qui tribulant me.	82	II. Benedicite frigus.	
Factus est Dominus.	132	II. Vnam petij à Domino.		III. Benedicite mōtes. QVATVOR	
Fertur in conuiujs.	141	Quare tristis es anima mea.	86	IV. Benedicite sacerdotes. SEX	
G.		Qui regit astra.	142	Beatus vir.	275
Gaudent in cœlis.	76	Quid facies facies.	145	Benedicam Dominum.	286
Gressus meos dirige.	123	R.		II. In Domino laudabitur.	
H.		Regina cœli lætare.	54	Benedixisti Domine.	287
Honorabile est.	70	II. Resurrexit sicut dixit.		Beatus ille qui procul.	297
I.		S.		II. Ergo aut adulta.	
Illumina oculos meos.	63	Salue Regina.	55	III. Liber jacere modo.	
IOANNES est nomen eius.	77	Salue Regina.	56	Bestia stultus homo.	314
Iste flos Allemanorum.	80	II. Et IESVM.		C.	
I I. Languor hunc.		Sperent in te omnes.	87	Cernere virtutes.	150
I I I. Papa viduatam.		Scapulis suis.	95	CHRISTE patris verbum.	170
Iniquos odio habui.	93	Super flumina Babylonis.	103	II. Tu poteris nostri.	
I I. Declinate à me.		Scio enim quod redemptor.	143	CHRISTVS resurgens.	174
Intende voci orationis.	99	Sancta Maria.	146	Clare sanctorum.	203
Improprium expectaui.	101	Sancta Maria.	147	II. Thoma Bartholomeæ.	
Inclina Domine aurem.	104	Sancta Maria.	148	Cantantibus Organis.	209
Iubilare DEO.	117	T.		II. Fiat Domine cor meum.	
Immitet Angelus Domini.	122	Tibi laus tibi gloria.	50	Confusus Domino.	234
In te speraui Domine.	130	Tota pulchra es.	59	II. Indetuo.	
L.		Tribulationem & dolorem.	94	Confitemini Domino.	242
Leuabo oculos meos.	105	II. Convertere anima mea.		II. Narrate omnia.	
Laudent DEVM.	114	Tedecet hymnus.	110	Cantate Domino.	244
Lauda anima mea.	126	V.		II. Viderunt omnes.	
Lætentur cœli.	127	Verbum caro panem verum.	65	Cognoscimus Domine.	245
II. Tunc exultabunt.				II. Vita nostra.	
M.		QVINGVE VOCVM.		Credidi propter.	256
Miserere mei Domine.	106	A.		II. Vota mea Domino.	
Meditabor in mandatis.	131	Angelus ad pastores ait.	156	Confundantur superbi.	283
N.		Alleluia Alleluia.	157	II. Fiat cor meum.	
Ne reminiscaris Domine.	64	II. Alleluia Alleluia.		Caligauerunt oculi mei.	288
Nos qui sumus.	79	Animam meam dilectam.	168	Congregati sunt.	289
O.		II. Congregamini & properate.		D.	
O bonæ IESV.	52	Angelus Domini.	173	Descendit sicut pluuia.	162
II. O bonæ IESV. TRIVM.		Adoramus te CHRISTE.	177	II. Coram illo procident.	
III. Omisereticordissime IESV.		Agimus tibi gratias.	188	Da pater antique.	184
P.		Agimus tibi gratias.	189	Domine IESV CHRISTE.	186
Princeps Marte potens.	49	Alma redemptoris mater.	190	II. Auerte Domine.	
II. Gloria Pontificum.		Aue Regina cœlorum.	191	Dominator Domine.	187
III. Magnanimus Princeps.		Aue Maria gratia plena.	196	Domine IESV Christe pastor.	210
IV. Matronarum decus.		Alma parens.	199	Dilige solitudinem.	219
V. Virginitatis honos.		II. Qua sine.		De ore prudentis.	220
VI. Luna velut rutilat.		III. Nos pia turba.		Domine DEVS fortis.	232
VII. Nec minus efulget.		IV. Tu modo diua.		Dixi ergo in corde meo.	238
VIII. Princeps egregius.		V. Aspice vt inuictos.		II. Possedi seruos.	
IX. Viue pater patriæ. OCTO		Auris bona est.	225	III. Et omnia.	
Pater noster.	62	Audi benigne conditor.	233	Domine non est exaltatum.	246
Puluis & vmbra sumus.	72	II. Multum quidem peccauimus.	260	I I. Sicut ablactatus est.	
Peccantem me quotidie.	90	Aduersum me loquebantur.	261	DEVS canticum nouum.	248
Precatus est Moyses.	102	Anima mea liquefacta est.	282	II. Quia delectasti me.	
Probame DEVS.	109	Ad te Domine leuaui.		DEVS qui sedes.	253
Populum humilem.	121	II. Vias tuas Domine.		Domine probasti me.	259
				II. Ecce Domine.	

J N D E X.

DEVS tu conuersus.	262
DEVS iudex iustus.	266
II. Et in eo parauit.	
Dominus scit cogitationes.	278
DEVS noster refugium.	279
Domine clamaui ad te.	281
II. Cum hominibus.	TRIM
III. Dissipata sunt ossa mea,	
Dulci sub vmbra.	302
Dulces exiuit.	305
II. Urbem præclaram.	SEX
Delitiæ phœbi.	311

E.

Exultet cælum mare.	158
Ecce MARIA genuit.	164
II. Ecce Agnus Dei.	
Ego sum panis viuus.	180
Emendemus in melius.	218
Exaudi Domine vocem meam.	247
II. Ne auertas faciem tuam.	
Exaudi Domine preces.	265
Exurgat DEVS.	273
II. Cantate ei.	QVATVOR
III. DEVS in loco sancto.	
Ego sum pauper.	284
Euchorinuidia,	304
II. Rumpereliuor edax,	

F.

Fili quid fecisti nobis.	219
Feci iudicium.	276
Forte soporifera.	319

G.

Gratia sola Dei. 15
I I. Legitimo ergo nihil,
I I I. Res mira ignoti.
Gustate & videte. 18
I I. Diuites eguerunt.

H.

Hierusalem plantabis vineam.	15
I I. Gaude & letare.	
Heu mihi Domine.	25
Heu quantus dolor.	30
Hispanum ad cœnam.	31
I I. Mox importuno.	

I.

Iustorum animæ.	20
Inter natos mulierum.	20.
In me transierunt.	26
Illustra faciem tuam.	26
Impulsus, eversus sum.	27.
I L. Vox exultationis.	
In quosunque locos.	29

L.

Lauda mater Ecclesia. 27
Legem pone mihi Domine. 26
I I. Da mihi intellectum.
Laudate Dominum de cœlis. 28
I I. Laudate Dominum de terra.
I I I. Iuvenes & virgines. TRIVM
I V. Laudate eum. SEX

M.

Multarum hic resonat.	149
Mirabile mysterium.	165
Martini festum cœlebremus.	206
I I. Plebs igitur concors.	
Missus est Angelus Gabriel.	216
I I. Ne timeas Maria,	
I I I. Dixit autem Maria.	TRIVM.
I V. Dixit autem Maria.	SEX.
Mors tua Mors Christi.	222
I I. Quicquid erit tandem.	
Memento peccati tui.	226
Misericordias Domini.	252
Mortalium jucunditas.	296

N.

Nuncium vobis fero, 163
I I. Thus, Deo Mirrham.
Non vos me elegistis. 202
Noli regibus, O Lamuel. 223
I I. Date siceram,
Nisi Dñs ædificauerit domũ. 267
I I. Cum dederit dilectis suis,
Nuptias claras, 292
I I. Viribus magnis,

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O R L A N D I cineres, eheu, modò dulce loquentes
Nunc mutos, eheu, flebilis urna premit.
Lasse sunt flendo Charites tua funera, Lasse,
Principibus multum chareq, Cæsaribus.
Belgica quem tellus genitrix dedit ingeniorum,
Ingeniorum altrix Boia fouit humus.
Corporis exuias eadem quoq, Boia texit,
Post lustra, ac hyemes, sena bis acta, duas.
Robora, saxa, feras Orpheus, at hic Orphea traxit,
Harmoniaq, Duces perculit Harmonia.
Nunc quia compleuit totum concentibus orbem,
Victor cum superis certat apud superos.



